

edward johnson building  
faculty of music  
university of toronto



FACULTY ARTISTS SERIES

PROGRAM I

WALTER HALL

SATURDAY, OCTOBER 29, 1983

8 P.M.

## PROGRAM

All'idea di quel metallo

ROSSINI

Mark Dubois, tenor; Mark Pedrotti, baritone  
Greta Kraus, piano

Written in only thirteen days, Rossini's popular "The Barber of Seville" received a disastrous première in 1816. Apart from calamities on the stage, the poor reception to the opera was almost ensured in that the older and respected Paisiello (1740-1816) had already written a successful opera based on Beaumarchais' play. However, Rossini's "Barber", full of vivacity and high spirits, eventually eclipsed Paisiello's opera in popularity, and the work is now a part of the standard operatic repertoire.

In this duet, Count Almaviva promises Figaro payment in gold to devise a plan to get the amorous Count into the house of Dr. Bartolo, in order that he may attract the attention of the beautiful Rosina. Figaro advises the Count to enter the house disguised as a drunken soldier and insist that the house has been designated as his "quarters". The duet ends as both characters express joyful anticipations: The Count awaits his cherished Rosina, and Figaro longs for his promised gold pieces.

Auf einer Wanderung  
Im Frühling  
Begegnung

WOLF

Mark Pedrotti, baritone; Greta Kraus, piano

While wintering in Perchtoldsdorf, a resort area not far from Vienna, Wolf began composing songs to poems by Möricke (1804-1875) in a seeming torrent of productivity. Perhaps isolation, in arctic severity, served as a stimulation for Wolf, as the flow of these songs continued from February through August. The composer himself was delighted with both the rapidity with which he was working, and the originality of his labour. The remaining handful of these fifty-three songs were completed upon Wolf's return to Vienna in August, 1888.



The three songs chosen for this concert include the lively and highly chromatic Auf einer Wanderung, followed by the calm of Im Frühling. The rising and falling figure mirrors the agitated mood of the poem in the third song, Begegnung.

Six Songs to Poems by e.e. cummings

BECKWITH

Mark Pedrotti, baritone; William Aide, piano

This work is a baritone sequel to my Four Songs to poems by e.e. cummings for soprano, composed in 1950 for Lois Marshall. Over the years I have returned often to cummings' writings and I was especially moved to read the Kennedy biography in the late 1970s. That may have been what stimulated me one day in 1980 to write down the music that had always seemed (in my head) appropriate for 'Jimmie's goil', that gem of the 1920s burlesque stage (4). Over several succeeding months, and between other compositional tasks, I gradually added settings of five other favourite poems. Cummings' inimitable syllabic wizardry is shown in a dance-song (1) and a 48-syllable parable (3). Two urban vignettes offer contrast, the one (2) a brittle 1920s satire and the other (5) a touching commentary on an actual encounter of the poet's on New York's 14th Street--an organ grinder with a fortune-telling cockatoo. Finally, a comment on love, from one of the greatest lyricists in the language.

- John Beckwith

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Sonata in B flat major, K.454

MOZART

Lorand Fenyves, violin; Anton Kuerti, piano

This sonata, first heard in 1784, was written for the young violin virtuosa from Mantua, Regina Strinasacchi. The actual "writing" of the work was done after the première, as Mozart performed the piano part by memory, without having previously written out the actual notes he would play. (He did however use the violin part in the performance as "cues".) The work displays a greater equality between the two instruments than in the earlier sonatas, in which the violin often took on

a secondary role to the piano. Also noteworthy about this sonata is the seriousness of content maintained throughout: the nobility of the first movement, the depth of the andante, and the substantial (as opposed to the typically "enter-taining") quality of the finale.

## INTERMISSION

Canticle III (Still Falls the Rain)

BRITTEN

Mark Dubois, tenor; Scott Wilson, horn  
John Hawkins, piano

Canticle III was written towards the end of 1954 and was first performed by Peter Pears, Dennis Brain and the composer himself at the piano. The work consists of a theme and six variations with declamatory verses (marked "free recitative") between each variation. The theme and variations (for horn and piano) get consequently faster until the middle variation, at which point the remaining variations become consequently slower. Similarly, the six verses eventually reach a climax of musical intensity near the middle of the work, and then reverse in tension until the last verse. Thus a "mirror" structure constitutes the form of the sombre but ultimately moving work.

The Sally Gardens  
Foggy, Foggy Dew  
Oh, Waly Waly  
The Plough Boy

Arr. BRITTEN

Mark Dubois, tenor; Patricia Parr, piano

Slavonic Dances for Piano, Four Hands, Op. 46

DVOŘÁK

No. 1 in C: Presto  
No. 2 in E: Allegretto scherzando  
No. 3 in Ab: Poco allegro  
No. 5 in A: Allegro vivace  
No. 8 in G: Presto

Patricia Parr and Anton Kuerti



## Five Slavonic Dances (cont.)

The publisher Simrock asked the young Dvořák in 1878 to write some dances in Slavonic style for piano duet, in an attempt to repeat the success of Brahms' earlier Hungarian Dances. Dvořák composed eight dances in rapid succession, using wholly original material, unlike Brahms, who was in fact accused of "stealing" the work of his lesser-known contemporaries. Features of Dvořák's Dances include typical Czech rhythms and turns of melody, and marked contrasts of tempo, mood and key. According to the Dvořák biography Karel Hoffmeister, not only do the dances "bear the stamp of classical clarity, purity and fastidiousness of workmanship" but that:

"In their special style the Slavonic Dances have a power which carries us off our feet, to which they owe their triumphant success, for such fire and temperament were and are, extremely rare qualities in music."

Notes by Dean Bradshaw

## BIOGRAPHIES

WILLIAM AIDE received his musical degrees from the University of Toronto and the Juilliard School of Music and is noted not only as a solo recitalist but as a prolific chamber music artist and accompanist. He has performed in the Soviet Union and England as well as with most of Canada's major symphony orchestras and as recitalist from coast to coast. He is a professor at the Faculty of Music.

MARK DUBOIS is a native of Toronto and a graduate of the Faculty of Music and Opera Division. At age 29, this young artist has an impressive record of achievement with considerable distinction. He has already made his debut with the major orchestras of Canada and several in the U.S. He has performed with the Canadian Opera Company, National Arts Centre Festival and Opera in Concert. He is also in demand in oratorio and in recital and has a particular interest in the works of Britten, having performed several of his operas and concert works.

LORAND FENYVES, a professor of the Faculty of Music, started his concert career in his native Budapest and on the eve of World War II moved to Israel where he founded the Israeli String Quartet and was co-founder of the Israeli Academy of Music in Tel Aviv. For many years the concertmaster of L'Orchestre de la Suisse Romande, he performed almost the entire concerto repertoire with that orchestra. In addition he conducted master classes of international renown before coming to Canada in 1965. He continues to receive plaudits from his ever-growing international audience.

JOHN HAWKINS joined the staff of the Faculty of Music in 1970 and specializes in the teaching of twentieth century repertoire. A composer with an increasingly wide repertoire, his recent works include Prelude and Prayer (premiered by the Toronto Symphony under Andrew Davis with tenor soloist James McLean), Dance, Improvisation and Song for clarinet and piano, Breaking Through - A Musical Entertainment for Three Performers (first performed in January with David Kent, percussion, Christine Folick, soprano, and the composer at the piano) and Three Songs for Tenor and Harp recently premiered by James McLean and Gianetta Baril.

Pianist and harpsichordist GRETA KRAUS was born and received her musical training in Vienna, where she made her debut in Bach's A Musical Offering under Hermann Scherchen. She emigrated to Canada in 1938 and has been on the staff of the Faculty of Music for many years. Her ability to illuminate the musical life in a work, as well as the uncommon intensity of her performances, have made her remarkable as both a performer and teacher.

Viennese born ANTON KUERTI emigrated to the U.S. at any early age and studied with Arthur Loesser, Mieczyslaw Horszowski and Rudolf Serkin. He performed the Grieg Concerto with Arthur Fiedler conducting when he was only eleven, and shot to prominence a few years later when he won the famous Leventritt Award. Since then he has toured 25 countries and performed with most of North America's most famous conductors and orchestras. He has appeared 23 times with the Toronto



Symphony and has toured Germany, Italy, Poland, Russia and the U.S. as a guest artist with the N.A.C.O.

Toronto born PATRICIA PARR performed with the Toronto Symphony, the Rochester Civic Orchestra and New York Pops Orchestra before she was ten. A double scholarship student at the Curtis Institute in Philadelphia, Miss Parr followed her studies there with two years of study with Rudolf Serkin. Since then she has performed in concert, on radio, television and with major symphony orchestras throughout Canada and the United States. Her outstanding ability as a chamber music artist has become widely known with numerous appearances at the Marlboro Festival and with several international ensembles. As a professor at the Faculty of Music she performs frequently with many of her colleagues.

MARK PEDROTTI was born in Auckland, New Zealand where he began studies in voice, piano and flute. After graduating from the University of Toronto's Opera Division, he soon became well-known for his performances in opera, oratorio and recital. He has had major roles with the Canadian Opera Company, Festival Ottawa, Guelph Spring Festival, and Opera in Concert. This very musical young artist has performed with the Mendelssohn, the Ottawa Choral Society and the orchestras of Toronto, Winnipeg, and the National Arts Centre.

SCOTT WILSON began playing the French Horn at the age of 13. He graduated with Honours from the Juilliard School in 1973 and joined the Toronto Symphony later that year. A founding member of the Toronto Chamber Winds and the Toronto Brass Society, he is frequently heard in these and many other capacities on air and on record.

Next Faculty Artists Concert:

Saturday, November 12, 1983  
Walter Hall, 8 pm

Next Event:

Thursday Afternoon Series  
Recital - Student Composers  
Thursday, November 3, 1983  
Walter Hall, 2:10 pm